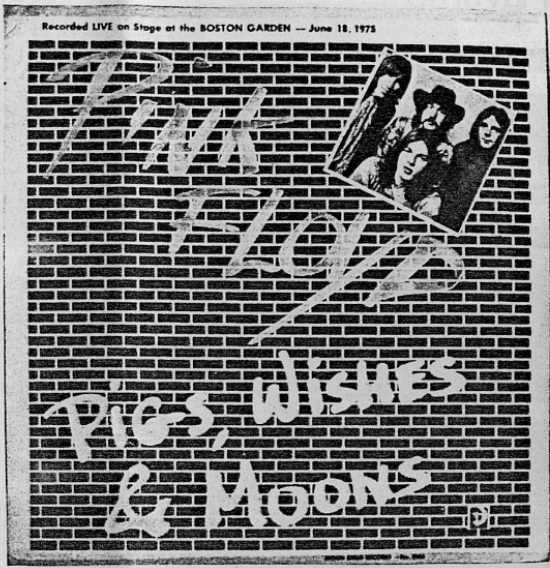
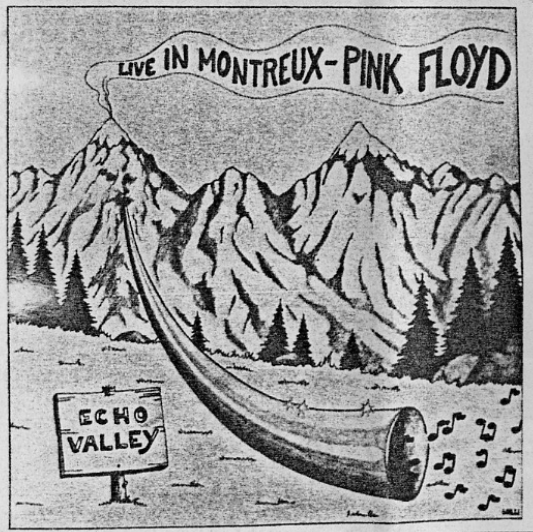


Moonchild Records (0054)
 1: Rawing & Drooling, You Gotta Be Crazy.
 2: Shine On, Have A Cigar, Shine On.
 3: Shine On, Darkside (Up to & including Money)

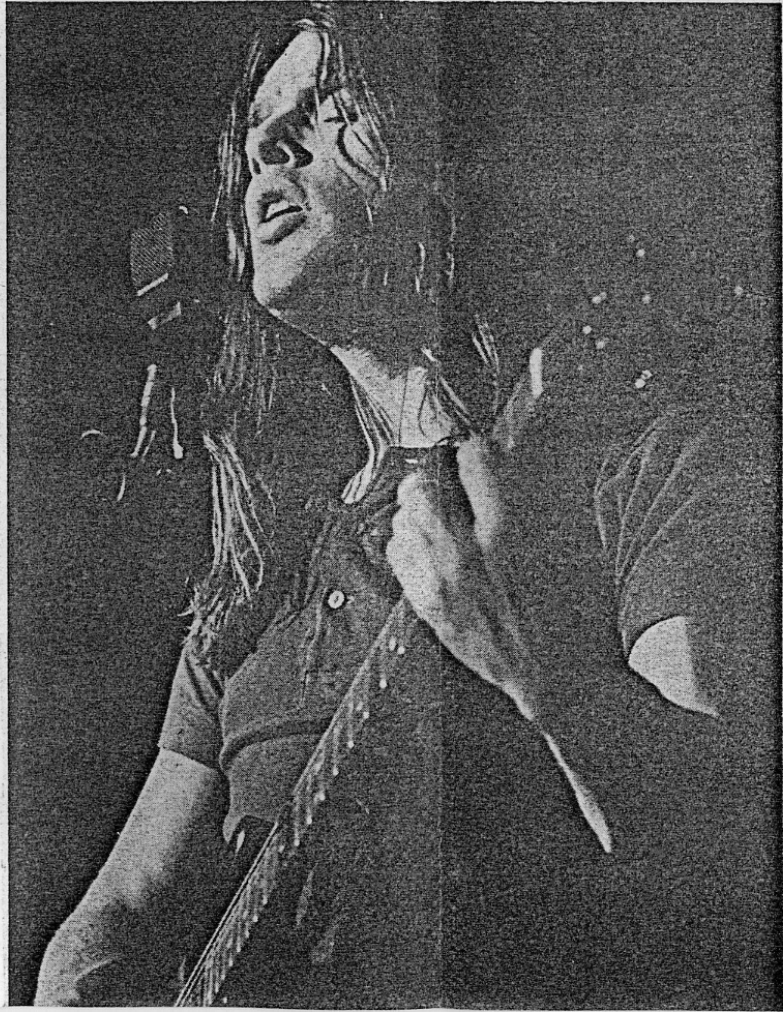


.. we came in?/



(761502)
 Side 1: Echoes.
 Side 2: Darkside pt two - Us & Them Onwards.
 (Cover lists One Of These Days)
 Recorded live in Zurich 9th December 1972.

20



11

Isn't this where..

Only 30p

Hello again. Welcome to the second helping of 'The Amazing Pudding'. Some great news this time including the release of some new bootlegs, a couple of other Floyd fanzines and the Dutch Pink Floyd Fan Club.

Firstly though, I'd like to say thanks to everyone who's written & contributed stuff to this issue. If I forget to include all of it I send my sincere apologies.

You probably know that Waters solo L.P., either called "The Pro's & Cons Of Hitch Hiking" or "The Pro's & Cons Of Witch-hunting", is due for release soon and some Italian record shops have already put the L.P. on catalogue.

Richard Wright is also reported to be working on a solo product, supposedly with someone from Imagination.

For people who can read Italian there is some good news in that there are two fanzines on the Floyd. "Arnold Layne" is run by Valerio Teti, via Barbella 32, 66023 Francavilla Al Mare (CH), Italy and "Octopus" which is run by Luca Ferrari, via P. Nuvolone 16, 26100 Cremona, Italy. Both are well worth investigating & if you're interested I recommend that you send a couple of quid with a letter to get sample copies. "Octopus" costs 2,500 lire plus post and I've not been told how much "Arnold Layne" is. Both are A4 photocopied publications & contain some very interesting news. If you can't read Italian don't worry too much, if you apply a bit of thought to the text it does become reasonably clear. We may in future editions be able to reprint some of the articles here in TAP. (I hope so anyway).

A number of people mentioned the Dutch Pink Floyd fan club which ran into a few problems a while back. According to the organiser, William Elzing things are now being sorted out. (At least that's what sounds reported). If you're interested the club's address is at Cederstraat 3b, 3205 BA, Spkenisse, Holland. (Tel: 14051). I haven't made any contact with the club as yet but I hope this is of some use to you.

The Floyd have also been featured in a couple of mags which may be of interest to some of you. Firstly one of the editions of "Guitar Heroes" featured a large interview with Dave Gilmour and secondly a magazine called History Of Rock Volume 6 No. 66 is devoted entirely to the Floyd. If you want a copy of History Of Rock then write to: History Of Rock Back No's ORBIS PUBLISHING Ltd, 20/22 Bedfordbury, London, WC2M 4BT. I've been told that the price for the back issues is 80p but I'd recommend checking in your local newsagents first just to make sure.

If you've got any ideas for this fanzine then please feel free to send them in - it's your fanzine so use it. I'm thinking of starting a letter's page next time so if you've got anything you'd like to know sell or swap then why not write - you've got nothing to lose.

Because of the response to the last issue I feel that there must be a need for a regular Floyd fanzine. I hope that the Pudding will, after July, fill that need. Unfortunately I've now got my finals (exams) to cope with and I'm going to have to postpone the fanzines for a while. I'm not sure yet whether the third pudding will appear before July - I doubt it.

As far as OPEL goes issue 3 will hit the streets in late Feb & then go into hibernation for a while. For all you Barrett freaks you'll be glad to hear that I'm getting some Barrett badges done. I hope you'll buy one 'cos I'm going to be bankrupt otherwise! (PS - they should cost about 20p plus post. & they're really neat).

I hope you don't find this month's writing too small - it's an attempt to cram more in so reducing the effective cost (not to mention saving tree's).

(LETTER CONTINUED PAGE 14)

TURN ON WITH THE PINK FLOYD
LUCKY PYRAMID SIGN

Origin Of Species*

- A STEP-BY-STEP GUIDE TO THE EVOLUTION OF ANIMALS -

Many musicians feel the best way to discover their strengths and weaknesses of new material is to go out and play it live for a while. To some extent the Floyd have enacted this policy. There are notable exceptions of course, but there are plenty of examples that fit the rule.

Generally one tour was allowed, but occasionally it was longer. Two tracks from "Animals", "Dogs" and "Sheep" (originally called "You Gotta Be Crazy" and "Raving And Drooling" respectively) were played live almost three years before release.

Such activities are open invitations to bootleggers, and because of this it is possible to trace the development of these tracks over the years, which is (hopefully) what this article does.

The songs received their first exposure in July and August of 1974 on a short French tour and later, in the winter of the same year on a British tour. Another new song, "Shine On You Crazy Diamond" was being given it's first airing at the same time. At this stage the intention was to make the new L.P. from these three tracks. I shan't mention Shine On any further in order to leave some space in this fanzine for the other articles!

In order to trace the evolution of "Raving & Drooling" and "You Gotta Be Crazy" it is easiest to concentrate on the lyrics as these give an insight into both the writing process and the final songs.

The following is a transcript of the lyrics to "Raving And Drooling" taken from the back cover of the bootleg L.P. "British Winter Tour 74". I have altered them slightly in order to bring them into line with what was actually sung. I've also given them line numbers so I can refer to them without quoting to save space, you understand.

Raving And Drooling from 74

- 1 Raving and drooling I fell on his neck with a scream,
He had a whole lot of terminal shock in his eyes,
That's what you get for pretending the rest are not real,
- 4 Babbling and snapping at far-away flies,
He will zig-zag his way back through,
memories of boredom and pain,
- 7 Raving and drooling I fell on his neck with a scream,
He was caught in the middle, between the illusion,
Of safety in numbers and being brought down to his knees,

"Raving & Drooling" in it's form shown above has (obviously) fewer words than in later versions and most are fairly unpecific. A casual reading will reveal various ideas that were carried forward to the L.P. so I shan't list them. Notice, though, lines 5 & 6. They got axed later and re-written into "Pigs On The Wing" (1); ironic, as Gilmour later says "Roger... is also accusing himself of having all those qualities" (i.e. animalistic qualities).

The music at this stage is structurally similar to the L.P., but very different in arrangement. It is without the keyboard introduction. The first verse takes it to the instrumental break, which at this stage goes on far too long without anything happening. It does include a quiet passage which was later to become the 'Prayer' section, but it is without vocal. The short second verse comes in where you'd expect - where the L.P. says "Bleating & Babbling I Fell....".

Sit Later Before the Mirror →



The lyrics to "Raving & Drooling" were to remain essentially the same throughout the pre-album period.

At this point "You Gotta Be Crazy" was more different from it's final version than was "Raving & Drooling" from it's. It bears a slight resemblance both musically and lyrically to "Dogs".

Generally, on these tours this track is unenjoyable to listen to. It is messy, rushed, and the vocal is garbled to incomprehensibility.

Again you can see for yourselves which lines were to be re-used. Some were to be dropped almost immediately, and not a moment too soon(!); lines 26-29 & 34-36 are plain awful. Gilmour handles the vocal for the bulk of the track and sounds, frankly, fuddled by the speed of it all.

Annoyingly, after the track has been hurled through as far as line 36 it then slows down and lumbers through the extended final passage at an excruciating pace. From there to line 45 it is agonising.

Significant quotes from the group indicate a certain dis-satisfaction with the song-Gilmour once said that the song were hurriedly "knocked into shape" for these tours. Never a truer word...

A few bootlegs have surfaced from this tour. Possibly the first is "Circus Days" which is given as "Europe '74" in the discs. It contains nearly complete versions of both tracks, and enables the inexperienced listener to have a really bad time seeing just how hurriedly these tracks were knocked into shape. Another is taken from the concert at Stoke on the 19th Nov. This is probably the best known Floyd bootleg-"British Winter Tour '74". It originally came in a nice full cover sleeve. Both tracks are included and whilst essentially the same, are slightly more together and coherent than earlier versions.

Gilmour, on the new songs-"they're tons better now than we had them on the French tour". hm..I suppose they're listenable!

These two bootlegs have been re-issued a fair bit and are not too hard to find.

Another L.P. was issued from this tour-the imaginatively titled "Wembley '74" but I haven't heard it-sorry.

With the UK tour now completed (Dec. '74) the band were now free of live dates until April '75.

During this lull the band lined up some studio time to carry out the recording of the new material-this has been well documented in a number of places such as Miles so I need say no more. I should however point out that during this recording session it was decided to abandon or rather postpone the recording of "Raving & Drooling" and "You Gotta Be Crazy". This would then enable the Floyd to devote the whole of the new L.P. to the themes already present in "Shine On...".

However, a tour was lined up, and one has to have songs to play, so both of the tunes were 'nt (luckily for this article) dropped from the live set. To be fair, they were still viewed as something of an on-going, if delayed, project and there was an intention to record these tracks at some stage. Waters, after the release of "Wish You Were Here" said "I think we'll record those...in the next few months."

But now (April '75) the schedule for the band was solid right through to mid-July.

The time was taken with two North American tours, ending on June 28th, which were split by a block of recording sessions in May and early June. These sessions need'nt concern us here-as far as I can tell the whole recording emphasis was now on what was to become the "Wish You Were Here" LP.

Though "Raving And Drooling" and "You Gotta Be Crazy" no longer figured in recording plans, they had, previous to these tours, had a considerable amount of work done on them in the studio.

By now the songs had calmed down. Both were played with a heavily phased guitar and sound bright and mellow.

The lyrics to "Raving & Drooling" were okay in '74 and were left essentially unchanged for the '75 tours. The structure too is a little different, but the changes in the arrangement are considerable and make for a big improvement.

"You Gotta Be Crazy" had been the subject of a lot more work-it was certainly in need of it. The lyrics at this point in time are shown overleaf.

- 1 You gotta be crazy,you gotta be mean,
You gotta keep your' shoes and your car clean,
You gotta keep drinking,you gotta keep fit,
You gotta keep smiling,you gotta eat shit.
- 5 You gotta be small to be a big shot,
You gotta eat meat to stay at the top,
You gotta be trusted,you gotta tell lies,
You gotta be able to narrow your eyes.
- 9 You gotta believe they gotta believe you,
You gotta appear to be easy to see through,
Gotta be sure you look good on T.V.
Gotta resemble a human being.
- 13 You gotta keep one eye over your shoulder,
Gonna get harder as you get older,
Gotta fly down south and hide in the sand,
Gotta forget that your gonna get cancer.
- 17 And when you lose control,you'll reap the harvest you have sown,
And as the fear grows,the bad blood slows and turns to stone,
And it's too late to lose the weight you used to need to through around,
So have a good drown as you go down alone,
Dragged down by the stone.
- 22 Gotta be sure gotta be quick,
Gotta divide the tame from the sick,
Gotta keep some of us docile and fit,
You gotta keep everyone buying this shit.
- 26 They gotta get you started early,
Processed by the time you're thirty,
Work like fuck till you're sixtyfive,
And then your times your own till you die.
- 30 I gotta admit to a lot of confusion,
Pain in the head is the child of collusion,
Gotta resist this creeping malaise,
You gotta believe in the way you get out of the maze.
- 34 But you,you just keep on pretending,
You can tell a sucker from a friend,
But you still raise the knife to stranger,lover,friend and foe alike.
- 37 Who was born in a house full of pain?
Who was sent out to play on his own?
Who was raised on a diet of shame?
- 40 Who was trained not to spit in the fan?
Who was told what to do by the man?
Who was broken by trained personnel?
Who was fitted with bridle and bit?
Who was given a seat in the stand?
- 45 Who was forcing his way to the rail?
Who was offered a place on the board?
Who was only a stranger at home?
Who was ground down in the end?
Who was found dead on the phone?
- 50 Who was dragged down by the stone?

- 1 You gotta be crazy,you gotta be real mean,
.....,are your kids bright?Do you keep the car clean?
You know you must keep moving on,keep yourself fit,
Gotta keep on smiling,taking all of this shit.
- 5need to be a big shot,
You must have had a tough time,
To get to be the tough guy at the top.
You need to be trusted,how to tell lies,
Learn to look harmless as you narrow your eyes.
- 10 You gotta keep one eye,looking over your shoulder,
It's gonna get harder,harder,harder as you get older.
In the end you'll pack up,fly down south,hide your head in the sand,
'cos you're only an old man,and you're dying of cancer.
- 14 And when you lose control,you'll reap the harvest you have sown,
And as the fear grows,the bad blood slows and turns to stone.
And it's too late to lose the weight you used to need to throw around,
So have a good drown as you go down,all alone,
Dragged down by the stone.
- 19 Gotta admit,that I'm a little bit confused,
Something keeps telling me that I'm just being used.
Gotta stay awake,gotta try and shake off,
This creeping malaise,
Gotta fly down,down to my home ground,somewhere outside of this maze.
- 24 And you,you're in it too,
But you just keep on pretending,
That everyone's the same as you,
And no-one has a real friend,
Everything's a game,
And you can be the winner,
'cos that's the way it really is....
Everyone's a killer.
- 32 Who was born in a house full of pain?
Who was trained not to spit in the fan?
Who was told what to do by the man?
Who was broken by trained personnel?
Who was fitted with bridle and bit?
Who was forcing his way to the rails?
Who was offered a seat on the board?
Who was only a stranger at home?
Who was ground down in the end?
Who was found dead on the phone?
Who was dragged down by the stone?

The words to "You Gotta Be Crazy" circa 75 are now recognisably close to "Dogs". All the shit has been axed, some old stuff has been re-arranged (lines 19-23 & 24-27) and some new stuff has been written (eg. 6-9).

The music was equally in need of work and had recieved equal attention. Previously it bludgeoned and raced through at a breakneck and fairly uniform pace. A considerable amount of re-arranging has come up with a decent song. The drum's don't come in until after the first verse now, but, more importantly, the verses have been slowed down and the pace broken to give them some melody. Lines 10 & 11 are better done and 16-18 have developed the funky feel that they came to have on the album. The end passage has been shortened and given a little life. This injection of pace gives it the power and anger it should have, rather than the mournful quality of previous versions and makes it a fitting and evocative ending to the track.

As far as I know, only one bootleg album has surfaced from these tours - the double l.p "Pigs Wishes & Moons" from Boston, USA, 18.6.75. (See back cover). This has complete versions of both tracks and the quality is excellent.

Another first for the Floyd

PINK FLOYD seem to have made a habit of being first in recent rock ventures. They were the first to stage a Hyde Park show, the first to experiment with light shows and the first to become involved with writing music for a ballet.

It seems fitting, therefore, that they should have been invited to top the bill at the first Crystal Palace concert on Saturday. It was an invitation they readily accepted — and their two and a half hour set promises more than a few surprises from the original psychedelic rock band.

Rick Wright, organist with the Floyd, is keeping quiet about most of them. One thing is certain, however, and that is the Floyd will be spotlighting a new work before the public for the first time.

"We have nearly finished recording it and it will take up the whole of one side of our next album," Rick told me in his Bayswater flat last week. "At the moment it's called 'The Return Of The Sun Of Nothing,' but the title will probably be changed on the album.

"We went into the studios in January to put down a lot of ideas and called them all bits of nothing which is where the title came from. It's 22 minutes long and it's a piece which we can do live without any of the problems of 'Atom Heart Mother'.

"We tried it out at a special gig at Norwich University and it went down well, but that was behind closed doors. Now we will put it on in public for the first time. We are also planning a few other surprises during the act. We are getting quite a lot of money, so we are spending it on some extras to add to the act.

"This is the first major concert we have done in London for some time and it will probably be the last before next Christmas at the earliest," said Rick. "We are doing various things abroad during the summer and there is an American tour lined up for five weeks around the September period."

Recent reports have criticised the Floyd for overcharging at their concerts — and Rick was anxious to defend the group in this respect. "In the papers there has been a lot of talk about us charging £2,000 for each concert, but we have gone out recently for as little as £400. If a university can only

fit 1,000 in to the concert, then we will only charge £400.

"Universities have put it around that we charge £1,800, and are frightened to approach us because they think they won't be able to afford the group. We want to keep tickets down to around the 75p mark, or £1 at the maximum.

"The money we live on comes from record royalties and the gig money is almost all spent on the upkeep of the band. This past 12 months we have just about broken even as far as income from gigs and expenditure on putting them on is concerned. We have a huge amount of equipment to keep up to scratch and have just bought a new mixer for £2,000."

Rick admitted that a certain amount of stagnation has set into the group as a result of their cutting down on live appearances — but hopes that the current activities will inject a new lease of life. "We went through a stage of depression during the last few months, a sort of stagnation which occurs to everybody, but now we are going ahead again. It's very important for the band to keep together musically and not drift apart."

Although Rick hadn't actually visited the Crystal Palace venue, he has high hopes that it will turn into a regular stage for rock acts during summers to come. "A venue like this is something we need in London. The Roundhouse is nice, but it's a bit small and I don't like the acoustics. Then there's the old Albert Hall, but that Frank Zappa business was really bad.

"The Festival Hall is all right but there's a very cold, clinical atmosphere about it. With most places where there is room for 15,000, most people can neither see nor hear but from what I hear about Crystal Palace, everyone will be able to see well."

Another Floyd venture which Rick — a classical music lover — is anticipating is the group's appearance at the Montreux Classical Music Festival on September 18. It is the first time that a contemporary rock group has been invited to appear and they will be performing "Atom Heart Mother," complete with over 40 other musicians. Among others on the bill is the Vienna Philharmonic Orchestra.

"This is just the kind of thing we like," said Rick. "A lot of people who normally listen to classics will be able to hear us, and a lot of young people will probably be hearing a symphony orchestra for the first time. It will be good."

So now a clearer perspective is emerging—these two tracks are no longer being recorded and "Wish You Were Here" is to be released in Sept 1975 without them.

The Knebworth Festival in July '75 saw "Raving & Drooling" and "You Gotta Be Crazy" dropped from even live performances as "Wish You Were Here" was now complete. But, as I've said, the intention was still there to record them. However, it was not to be "in the next few months..."

In fact, the now impending 1976 was to be a year of less than feverish Floyd activity—no gigs at all; but at some stage "Animals" was recorded for release in January 1977.

But as things stand ('75-'76) there is still no anthropomorphic concept. What they had was two tenuously linked songs that are accusations on the way people act. "You Gotta Be Crazy" is straightforward and unambiguous, but "Raving & Drooling" is less obvious. I feel that, at this stage, it is the song of the dog rejoicing in his task.

In fact, the "Animals" concept didn't occur until the album was well under way:

Waters: "It wasn't until we were recording those three pieces it occurred to me that they could be cobbled together under the title 'Animals'."

Gilmour: " 'Animals' started with those two numbers which we wrote, and Roger had another song, which had a different title, but it was about pigs—and having written 'Pigs' he then looked again at the songs 'Raving & Drooling' and 'You Gotta Be Crazy' and realised how close they were to an animals concept; came up with the 'Animals' concept and then, having already recorded most of 'Dogs' (or 'You Gotta Be Crazy') and most of 'Raving & Drooling' he then changed the lyrics slightly here and there, and tailored it in more; and we then did some extra bits of effects and stuff to change it all into that concept—whereas we'd already got about two-thirds through that album before that concept about it came."

And that's really the end of the story.

The two songs were worked on some more in the studio, but under a better atmosphere than the gloom of '75. Gilmour—"It was a joyful album to make".

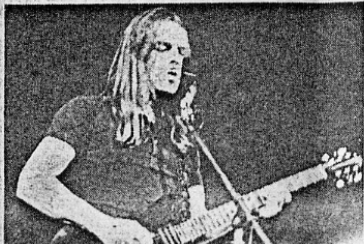
The lyrics were turned over and as usual, the arrangements were redone too.

Again, the lyrics speak for themselves; I'm not going to go through and point out all canine and ovine references—they're there for you to see.

An important addition to "Raving & Drooling" when it was made into "Sheep" was the Floyd's real go at religion. It includes the rather obscure line "I have looked over Jordan and I have seen/ Things are not what they seem" I'm not sure of the original source but "Swing Low, Sweet Chariot" says (roughly) "I have looked over Jordan and I have seen / A host of angels coming for to carry me home" Work that one out for yourselves! Add the 'prayer' section to this and the song blames religion for a large part in pacifying people and making them sheep. "The Lord is my shepherd" is a neat choice!

I don't think anyone would disagree if I said it is a better L.P for waiting & gaining a thread. I would rather have things as they are on the L.P rather than "Raving & Drooling", "You Gotta Be Crazy" and "Shine On You Crazy Diamond" circa '75.

ANDY LESLIE.



Hold Steady Palms Facing About 6" Apart →

* Rob Ayling is looking out for other
Floyd fans - anyone interested should
write to: Rob, 15 Malvern Road
Dewsbury, West Yorkshire
WF12 75X

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Tickets: 10/- in advance
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PINK FLOYD

PAST: Britain's first underground group, formed amid the light-shows and pot-smoke of the Summer of Love. Syd Barrett's brilliantly quirky songs gave them immediate chart success which, after his departure, was transferred to their ambitious albums — "Umma-gumma" is still something of a milestone. Still something of a mystery to Americans, among whom there is a cult following for the band.

PRESENT: For a comparatively faceless band (how many fans know that Roger Waters can be found on Arsenal's North Bank every other Saturday?) they're enormously popular — and, with the "Dark Side Of The Moon" album, they've just delivered the goods once more. Still, in an odd kind of way, an underground outfit.

FUTURE: Seemingly none of their members has any desire to expand outside the context of the group — which is good for solidity and longevity. But it's hard to believe that their hearts are entirely in the Music of the Spheres, and their major enemy may prove to be boredom.

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by Chris Welch

WHETHER the way of the world? As the rock generation get older, if they don't get wiser, they get sadder.

Roger Waters of the ancient and venerable Pink Floyd occasionally emerges from his VC3 Synthesiser, stares about in disbelief and returns hastily to the inhuman and therefore clean world of sound.

Like many marching through the twenties to thirty, violence, intolerance and sheer incompetence, instead of receding in the face of progress, seem to be expanding.

Thus the intelligent and sensitive grow more despairing, even in England, quiet backwater of world events.

Says Roger: "I work to keep my mind off a doomy situation. All over the globe it gets crazier every day. And the craziness seems to be accelerating at a fantastic rate. But it might just be that as you get older your perception gets faster, until the whole thing seems unreal, as I leaf through my Guardian each morning.

"It's running a series at the moment on the new taboos. I read the piece on Lord Longford, which seemed quite a laugh. One gets the impression everything has got completely out of control and nobody is in control of anything."

Roger lives with his wife Judy in a beautifully cosy house in one of the broad and seedy streets of Islington, London.

In the garden, in the sound-proofed studio that Roger has assembled, was the synthesiser, a mixer, various tape recorders, drums, etc, all crying out to be switched on, fiddled and beaten.

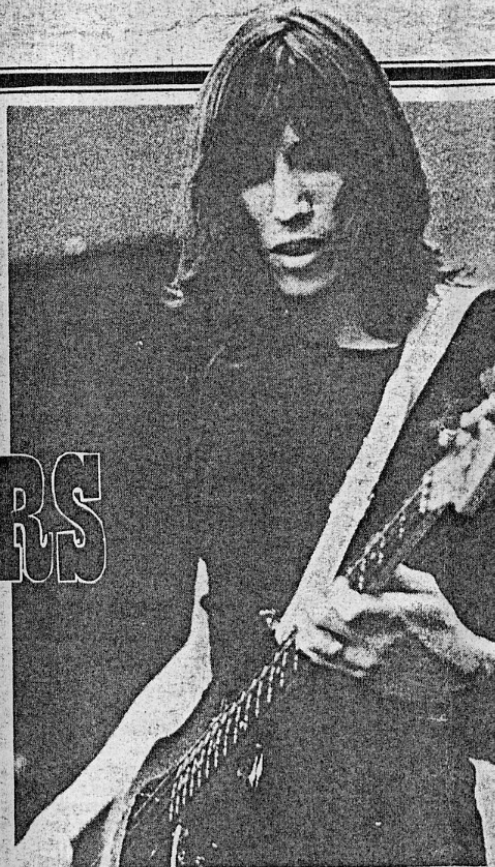
But the crumpets were ready and we adjourned to the morning room, there to discuss the future of Floyd and the world.

"There is so much going on, it's hard to evaluate anything specific. That whole Festival Of Light

DEEP WATERS

business. It's hard to evaluate how important it is. From my personal standpoint it is of very little importance. But you can't tell its effect on other people. They are trying to 'clean up the country'. But the whole thing is pathetic. So many more important things need doing... well it's all been said. But why get worried about the odd public hair on TV and the growth of dirty bookshops when they could put their energies into something that clearly needs reforming? What about housing? And a job here and there would be nice. The whole tenor of their movement is repression, on the basis that people are corruptible and need protecting which I don't believe. A lot more harm is done through repressing people's sexual attitudes, than by public displays of pornography.

"We actually went to a live show in Denmark which was extraordinary. It went on too long, and certainly long before the end we were ready for hamburgers



and chips. Let's go now. It was all very schoolboyish and patently obvious it was for people who didn't have the right schoolbags. The shows are just a tourist thing anyway. I can't imagine the Danes going. It's only for old geezers of about fifty. It's all unreal."

What are Roger's own plans for a better, saner world?

"Well, I'd like to help the revolution, when it comes. It would be nice if somebody could visualise the revolution, so we could have a slight idea of what

to do."

Hadn't all the revolutionary theories been written?

"The trouble is, they all smell a bit. I'd sooner live here than in Russia and I'm not really into Soviet Marxism. The double bind is that the people who tend to involve themselves in politics do it for strong personal motives. Some have a social context but very largely it's an ego thing and the people who should be running the country are just pottering about in their gardens, and reading the Guardian! Altruism and power politics

just don't go together." What was the nature of the pottering that Floyd had been doing lately in the garden of rock?

"We've been rehearsing a John Peel show and recording. We go to America this week for our fifth tour, and we'll be gone five weeks. We'll be playing Carnegie Hall. The first time we went in 1967 we played the Scene Club, in New York.

"We've got three new pieces and much stuff as before. We've just started to rehearse again. I can't remember the last time we had a rehearsal. I think that often the cause of groups splitting up is when people freak and can't come up with new stuff, which has nearly happened to us. The Who flipped once and did that New Vic thing, which fell through. But no — we're very healthy now.

"We'd like to get into a theatre thing. We'll do it sometime, but I can't see it happening yet. It's really back to the old mixed media trip. The logistics of it are so complex. You have to get the quadrophonics and projectors together and you need a clear vision rather than a vague idea that it would be nice to do something different. Creating something like that would be bloody hard."

One of the problems of Floyd and their special music is the enormous space their equipment takes up. It cost them thousands to ship their six tons of sound equipment to Australia this year. "We're trying to cut it down," says Roger, without much conviction.

"In January we'll be doing a whole tour of England, about 12 days, and we may do the Festival Hall, London, again."

But what of the future of Floyd music, that weird revolutionary sound that set the rock world back on its ears in the mid-sixties?

"I dunno really. I have no idea what is going to happen next. We're just going to be much lighter and more efficient."

Q) What is the connection between P.F and Paddington Bear? (Answer on page 17)

ARE DEAR?

PINK FLOYD

Any band no matter how inactive will over the period of 18 years have put together a number of rejected ideas, oddities & other small items unsuitable for official release. - The Pink Floyd is no exception.

Despite the slow pace that the floyd work at there are a number of rare items that may be of interest to your average floyd freak.

At the the beginning of the bands second line-up (68) a couple of items immediatley spring to mind-The soundtrack to 'the Committee' & the soundtrack to the short film called 'Sanfransisco'. To the best of my knowledge the Committee has never seen the light of day though I was once told that an L.P did exist (They also told me that pigs could fly). As to 'Sanfransisco', despite what that music paper SFCUDS says, the soundtrack features Gilmour & a variation of Interstellar Overdrive. which is much better than the live versions performed by this line up circa 71. It is much faster (more like the original) but played at a slightly different tempo so that it resembles 'Boris the Spider' by The Who. The track lasts for 15 minutes.

Following the release of Saucerful a BBC radio session aired two new songs; Murderistic Woman & Embryo. Murderistic Woman is a very primitive version of that wonderful stage fave 'Careful with that axe' It lasts about 3 mins and is minus Rogers vocals. Embryo is a track that is probably familiar to most of you, the version here is more gentle than the often bootlegged stage version and is more complete than the demo version which crops up on the Harvest 'Picnic' sampler L.P & the more recent 'Works' import.

Sixty nine also brought a couple of interesting items - beginning with various recordings for the Apollo Moon Landings. The only piece that I can verify as still existing may have been called 'Moonhead'. Basically this is the biggest Pink Floyd pastiche out, its got the usual repetitive drums, Rogers standard vocal (Axe, Eugene / Come in No 51) the odd cymbal & the obligatory tinkling piano. Its most interesting point is that it gets a little louder towards the end. A friend aptly commented "Nice to have but not very exciting". Incidentally the main theme used in this song also crops up live under the titles; 'Labyrinth' & 'Corrosion'.

And so to 1970 and the film 'Zabriski Point'. As I'm sure your all aware a number of tracks (Four in all) originate here. Firstly 'Fingals Cave' is a very short un-melodic piece that I really like, other people disagree with me though. It's full of octaves & things & just rolls along at full tilt. Another out-take entitled 'Oneone' is quite the opposite mainly consisting of slide effects of the type that permeates most of the Floyd's live work around this period. On the bootleg Omay Yad these two tracks follow in the opposite order to which I've mentioned them here. The overall effect is like being hit over the head with a Pangalactic Gargle Blaster-ACE-

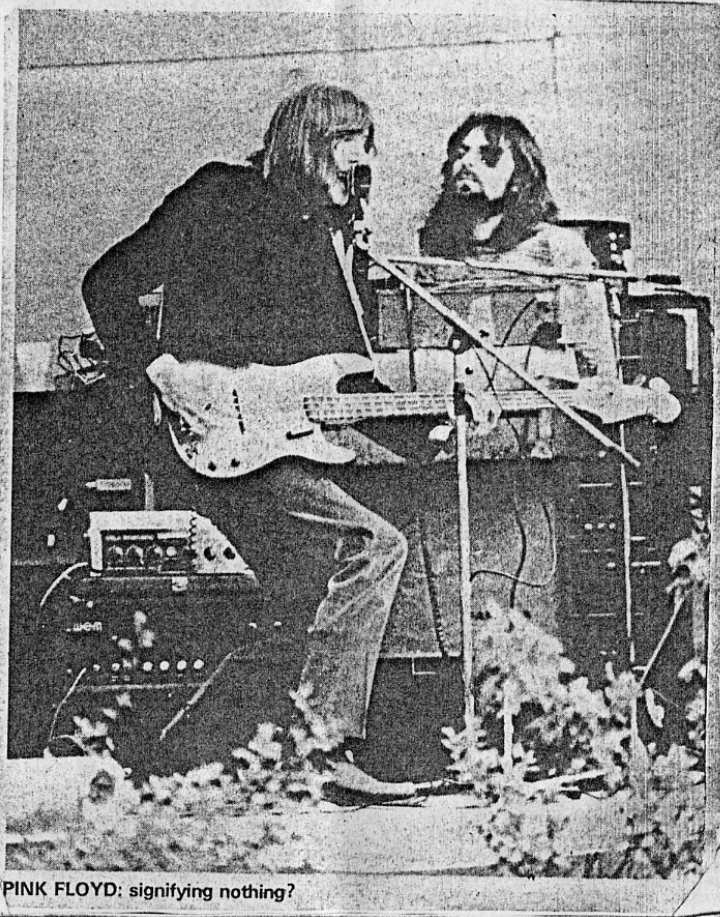
The other out-takes from these sessions include a country & western tune entitled 'Rain In The Country', (see Midas Touch review for further details). The fourth song I mentioned is of course 'Us & Them' which was called 'The Violent Sequence' at the time and was also instrumental. This was performed on occasions live preceded by Labyrinth/Corrosion.

I haven't heard of any unreleased tracks from 72 or 71 though I suppose the blues No. 'Mademoiselle Nobs' from the Pompeii film qualifies. Blues jams also formed part of the floyds encores in the early seventies. and some of these have also appeared on bootlegs.

One set of songs I would love to hear are those recorded for the 'Household Objects' project abandoned in 70/74. It's a real shame these haven't appeared on any tape or record - We can but hope I suppose.

For my money though one of the most interesting items to appear is a quaint little ditty called the merry xmas song which is so beautiful I shan't even attempt to describe it. I am told that it features Nick Mason on vocals and that it was broadcast on the John Peel Christmas Show circa 1975.

Another interesting rarity is that classic number 'Layla' which



PINK FLOYD: signifying nothing?

Consider this - a double L.P. released on C.B.S in Zimbabwe. The outside cover is the same as that for 'The Wall' while the inside cover is the same as the outside of the 'Animals' album. Clear? Further still on the outside of Battersea Power Station (shown on the Animals sleeve) is a picture from 'Wish You Were Here' and the bricks of the 'Wall' are brown not white! The actual L.P. contains both 'Animals' and 'Wish You Were Here'.

WIZARDO RECORDS. WAMB 305 a/b. 5/2/75.

This record contains four studio outtakes and three live tracks

Side 1. Point me at the sky/Crumbling Land/Rain In The Country
Interstellar Overdrive.

Side 2. Astronomy Domine/Embryo/Fingals Cave.

Point Me At The Sky is little different from the official single with only a longer fade distinguishing the two.

Crumbling Land/Rain In The Country & Fingals Cave are, or were songs written for the "Zabriskie Point" film. The first two are country & western numbers and of fair quality. Crumbling Land having a much longer ending than the soundtrack version. The Fingals Cave is an all out bash but is only 2 mins or so long which in my opinion is just as well as it lets the whole album down as far as quality is concerned.

The live cuts loose a little to the studio outtakes in quality, as can be expected, but never the less they are very good as is the whole record (bar Fingals Cave) for a bootleg.

Interstellar Overdrive fades into the midsection leaving the listener with that disappointed feeling one only gets on occasions like this.

Again this is so with Astronomy Domine - a great shame. Only Embryo is complete with the usual Baby crying-laughing & the Crows found later on Echoes.

All in all one of the better bootlegs around. It has the feel of a proper recording with a good end different track listing. So often with bootlegs you feel as though you have heard it so many times before, this is a nice exception.

Quality is as good as you could expect. I use it to judge other bootlegs by. Shame about Fingals cave.

(EDITORS NOTE - I heard the track Fingals Cave once & I quite liked it. I think perhaps its positioning on this l.p. probably led to the above conclusion.) O. CLARKE.

SOD'S

& ODD'S (contd)

was covered by the Floyd at one concert soundcheck, they also played a couple of other rock classics - the names of which escape me.

I have been told that a 12" bootleg was made featuring these songs but nobody has seen it recently & it doesn't feature in any of the main lists.

Well, that about wraps up this article, I've purposely left out 'Raving & Drooling' & its sidekick 'Gotta Be Crazy' as they are dealt with elsewhere in this issue.

Finally though I wonder if anyone knows anything about the tracks called, 'Seabirds', 'The Journey' and 'The Man'. The music to 'Seabirds' has been published but the song has not appeared anywhere and the other two songs are supposed to be collective titles for standard songs. (This was also done for the Roland-Petit ballet which the Floyd played at).

Anyway, I'd be grateful for any feedback that you can give & I hope this article has been of use to some of you.

Ivor Trueman



The AMAZING KORNYPHONE Record Label
Ask for it by name

Side 1. Let There Be More Light/Point Me At The Sky
Murderistic Woman/Julia Dream/Embryo/Saucerful ...

Side 2. Scarecrow/The Gnome/Matilda Mother/The Narrow Way (pt3)
Green is the Colour/Merry Xmas Song.

This album is probably one of the most interesting Floyd bootlegs ever made. It contains only radio broadcasts from the late sixties (with one exception) taken from John Peel's Top Gear & a BBC World Service broadcast.

Only three songs feature Syd Barrett & these have appeared on many bootlegs before. It is ironic that the BBC used the bootlegs as the source to rebroadcast these sessions which have in turn reappeared here in illegal vinyl.

All of the songs on the first side, with the exception of Saucerful, originate from the BBC's World Service 1968. Saucerful probably originates from a Top Gear session either 25/6/68 or October 68 and it is not quite as good quality-wise as the preceding tracks. Two of the songs, "Let There Be More Light" & "Julia Dream" are also featured on "Barrett's Revenge" though the quality here is superior. One slight moan is the very slight cutting of the tracks e.g. Julia Dream starts in the vocal part. It would have been nice to have had the D.J.'s introduction as well as the instrumental introduction found on many of the tapes currently circulating.

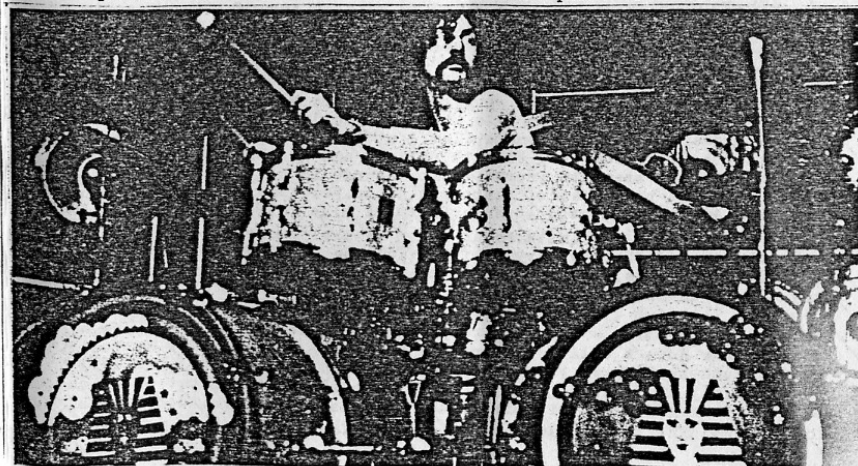
Side two opens with the three Barrett tracks which are rather poor quality, it then proceeds with a Top Gear session from 69 and finishes with one of the oddist Floyd tracks around.

The Merry Xmas song is supposedly from a Christmas Special John Peel show & is best described as a nice inedit piano piece sung by Nick Mason!

Overall this L.P. contains many interesting variations of otherwise standard songs. Personally I think that some of the versions featured here are better than their official counterparts, this is particularly the case with "Point me at the Sky", "Let There Be More Light" & the 69 session.

The quality of the recording & pressing of this L.P. is really excellent. If you haven't got these tracks already on tape you can't afford to miss this L.P.

Finally the cover is a little (to say the least) mis-leading & the labels on the record have incorrect titles. The cover is printed in red & white and shows a fossil print of a fern.



Jan writes Fingers Slowly At Apex Whilst Closing
Other Fingers Anob.....

* REVIEW BY ECO BECOLLETTI *

The Great Lost Pink Floyd Album

(16)

WHERE WAS IT FOUND AND SHOULD IT HAVE BEEN LEFT THERE?

Side 1: The Massed Gadgets Of Hercules/Point Me At The Sky/Let There Be More Light/Grantchester Meadows/Green Is The Colour/Careful With That Axe, Eugene.

Side 2: Baby Blue Shuffle In D Major/The Narrow Way (part 1)/Interstellar Overdrive/The Narrow Way (part 3)/Apples & Oranges/Pow R. Toc H.

This latest Floyd album to emerge is hardly self-effacing in title, so, having obtained a copy I was keen to see if it could live up to it.

"The Massed Gadgets Of Hercules" was the original title of "A Saucerful Of Secrets" (or at least it was a working title) and this version is from the BBC session of 25.6.68, just pre-album. It is very similar to the L.P., having only the ethereal voices to the final section. The quality is very good.

Tracks two and three are also BBC sessions, from November 1968. Again, both are very similar to officially released versions, except "Point Me At The Sky" has a minute of free form spacey noise (you know the sort of thing) after the first chorus and "Let There Be More Light" is distinguished by being more solid and meaty with heavy drumming; also a nice guitar solo and a slight re-arrangement of the verses. Again, the quality is very good.

This "Grantchester Meadows" is something of a mystery to me; I haven't heard this version before and it's excellent. It is a studio version and uses the same pastoral backing tape as the "Ummagumma" one, but is undoubtedly a different take. There is a double-tracked harmony vocal on the chorus and, oddly, a piano piece at the end. Very nice indeed.

Tracks 5 & 6 are the segued BBC session versions from 1969. Here, "Green Is The Colour" is standard for the time, as was the technique of fading it into "Careful With That Axe, Eugene" (or rather just the octave bass line), which, in this session was shortened to just a mellowed-down final section. A backing-tape of waves is throughout and, again, it's pretty good.

I was looking forward to side 2, as it kicks-off with the unheard of "Baby Blue Shuffle In D Major" which turns out to be.... "Murderistic Woman" from the same session as tracks 2 & 3 from side 1. This one is fairly rapid and doesn't feature the 'scream' from later versions of 'Careful...'.
This is followed by a version of the acoustic guitar section of "The Narrow Way" (part 1), which here, is without any of the percussion or effects as on the L.P., the only other instrument being a bit of bass. The quality is generally good, but hissy and I'm afraid I'm without source for this one too.

The next one is a version of "Interstellar Overdrive". I've been told that this is a live version recorded by the Floyd for John Peel who then broadcast it on his late show, apparently after the broadcast someone broke into John's London flat & stole the tape. I can't verify this story however. The song is with Gilmour and starts off in the standard way, but when the improvisation starts it has a heavy riff recurring, split by pieces of impromptu noise. Very different & most enjoyable & with very good sound quality. It also features a middle section similar to an instrumental found on the "More" L.P.

The second "Narrow Way" is from the same session as "Green Is The Colour" and "Axe, Eugene" on side one. The quality is a bit muddier, but okay and an un-exceptional take.

The last two tracks are pretty unexciting; "Apples & Oranges" is the same as the single version except that someone decided to throw a tape machine down a well & then record it at the surface. "Pow R. Toc H." is the much-bootlegged "Top Gear" version with rather poor quality.

The L.P. is packaged in a quite a tasty sleeve, the front of which is a full-cover Syd-era picture of the band as in the vis. doc. (Miles) with Syd holding his Danelectro guitar. The back is plain black on white

PINK FLOYD: "Meddle" (Harvest)

One can't help but feel that Pink Floyd are so much sound and fury, signifying nothing. Their achievement has been to create a space rock sound, which revolves around the use of electronic effects combined with the usual musical instrumentation of four-piece rock bands, i.e. drums, guitar, bass and organ.

Frequently, they have utilised this concept to good effect, right from the early days of "Interstellar Overdrive" and "Astronimo Domine" to the "Atomic Heart Mother" and "Ummagumma" album, but how much of this, in fact, has been pure effect?

Stripped of the sense of ethera the music hardly stands up as more than a competent rhythmic rock, while even the use of electronics and spacey atmospherics is not as adventurous as they may seem at first hearing, especially when considered alongside such as "Zero Times" by Tonto's Expanding Headband.

"Meddle" exhibits all their faults, as well as their most successful points. The first side is taken up with songs, as opposed to long instrumental pieces, and it's in this area that they most expose themselves to criticism. Since Syd Barrett left there has been no one in the band able to cope with the sort of pithy statement that is necessary to the five-minute pop track, which undoubtedly explains why they have ceased to work to the single format. The vocals verge on the drippy, and the instrumental work-outs, which rely heavily on Dave Gilmour's guitar, are decidedly old hat. Listen to "One Of These Days": it's a throwback of "Telstar" by the Tornados.

The second side, "Echoes" is the one where the concept comes in. It encompasses the whole side, starts off with a passage of acidic pings and lots of soaring guitar before settling into a genuinely funky organ riff, and then there is introduced some wind effects and the sound of cawing rooks (or it could be crows; that's how it comes across). It follows on with some beautiful cello set against further use of the acidic, before the whole piece crashes out in a crescendo of volume and rattling cymbals.

Pink's muddled Meddle

Far out, you may say. Not really. Although there appears to be some continuity in the work — the acidic echoes; get it? — my basic impression was of a series of effects without any underlying depth. Interesting, even aesthetic, they may be, but superficial ultimately, like background noises in a Radio Three play. When there is little real musical substance to sustain those effects, how can the result be anything but a soundtrack to a non-existent movie? — M.W.

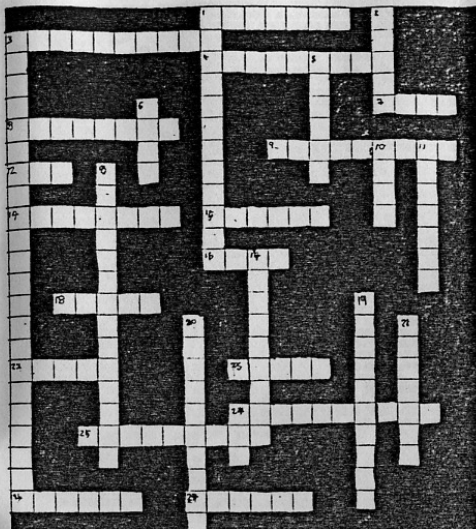
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REVIEW CONT'D.

and is text only giving the usual over-stated claims for the virtues of this L.P. and the sources of some of the tracks.

It is on translucent blue vinyl and is quite a good pressing, though the coloured vinyl is pushing the price up. (£15 or thereabouts) In conclusion...it's OK. It doesn't live up to that title, but it has a few very interesting items and is a nice, well produced compilation.

VALAC VAN DER LESLIE.



- ACROSS:
- One of Gilmours earlier bands. (7)
 - A Mother who once jammed through Interstellar O. with the Floyd. (5,5)
 - Walking & Banging doors. (4)
 - 'Evening All'-'Ello,Ello, Ello'. (4)
 - "...and the wind cried back." (6)
 - Groovy bird on Wet Dream. (5,4)
 - The other Roger on the (3) dark side of the moon.
 - Chocolate Watchband LP/ Gilmour single. (2, 3, 3)
 - Return of the Sun... (6)
 - Italian EP related to flying teapots & angels e.g.s. (4)
 - Abandoned cartoon. (5)
 - The laddy reckons himself to be a poet. (5)
 - (See 21 down)
 - Another of Gilmours bands. (6,4)
 - Used on "Several small ..." by Rick. (4)
 - Waters partner-Mrs. Throat goes walking- (4)
 - Found in Pompeii- (6)

- DOWN:
- Where Gilmour grew Wings. (4,2,3,3)
 - Herbivore. (5)
 - Race for Nick. (2,4)
 - The Floyd filled the Mall with them. (4)
 - Carnivores (4)
 - Rare species of Animal. (7)
 - Surfing in the moody blue (7,7)
 - The Mineralist? (4,5)
 - There's a killer on the loose. (5,5)
 - Connection between Moons & Butterflies. (5,5)
 - Gilmour's brothers group. (Two words-see 23 Across) (7,5)
 - Daves second name. (3)
 - GILMOUR co-wrote this with ROY HARPER. (5)

All the best 'till next time.

IVOR TRUEMAN.

PS-Andy Mabbett is collecting a list of all the people who have worked with the Floyd ,major magazine articles etc.If you can help him why not drop him a line (via me).

TRIP OUT BEYOND THE 3rd BARDO

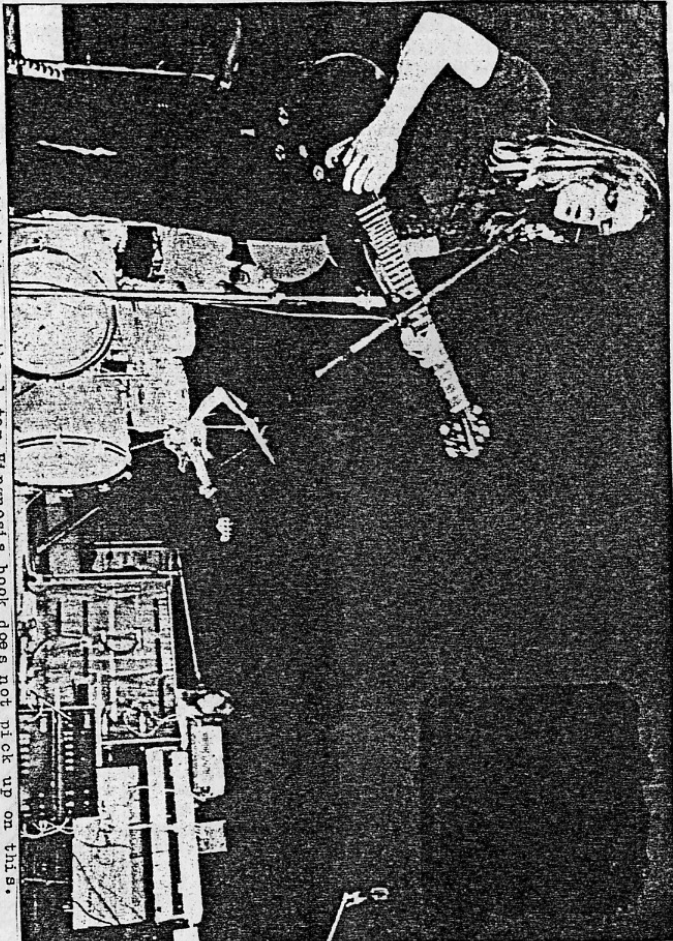
LETTER CONTD.

Ever heard of Pino Palladino? He's a session bass player who has worked with the likes of Gary Numan, Nick (sick) Hayward and Paul Young. He is rumoured to be working with Dave Gilmour-at least he has stated that he wants to do so in the future.

Anyway that's about all I've got space for this time. Don't forget normal service will be resumed after July. I'll try and arrange for subscriptions by then as well. If you've got any comments, ideas articles-anything just send 'em in.

Finally I'd like to say thanks to everyone whose helped with this issue including; Andy Leslie, Dave Clarke, Edo Bertolletti, Valerio Teti, Luca Ferrari, Andy Mabbett, Rob Ayling and GZM.

CORRECTION: All right, who spotted the deliberate mistake in the last issue? Remember that bit where I went on about the cover for "The Collection of Great James Songs" '76 '11 at least one person took some notice-the LP was released sometime in November-a few months before the "meat packing Giltierelli" decided to screw the lives of quite a few people.



I must admit that even the later Hypnosis book does not pick up on this. Thanks to Steve Tandy for pointing this out to me--wouldn't it have been nice if MacGee had bought a copy of the LP & got the same ideas from the cover.



THE MAN ON THE WATER
THE MAN WITH A CHILD IN HIS EYES.